Progress Report for Kivetoruk Moses, Inupiaq Folk Artist Project

The past two years have seen much progress on my Kivetoruk book project. Research throughout Alaska and elsewhere has greatly increased the amount of information at my disposal. The subject of James Kivetoruk Moses and his art is now coming into a shape that will reach a conclusion for the book in late 2012 and the commencement of a large survey exhibition the next year. While I had accumulated much material over the years in advance of the grant, the Beringia Heritage support enabled me to gain a great deal more and focused my efforts. The exhibition has been set up with the University of Alaska Fairbanks Museum of the North for the first quarter of 2014. The book will accompany the exhibit and serve as catalog. The Alaska State Museum is also planning to host the exhibit and several other institutions are considering showing it as well.

The research portion of the project taking place during 2009-2010 was chiefly focused on travel for interviews, viewing of artworks, viewing of pertinent locales, collection of archival materials, and obtaining high quality digital images. I travelled to Nome, several times, Shishmaref, Singeak near Cape Espenberg, Anchorage, Juneau and Washington D.C. as well as to Anadyr for the Beringia Days conference in 2009. Ronald Senungetuk accompanied me on the first trip to Nome and Shishmaref and provided invaluable aid in finding and meeting people.

Interviews were conducted with numerous people, most of them with first-hand accounts of their experiences with James Kivetoruk Moses. Of course some of these individuals were children during Moses' later years since he died in 1982 at age 80 years. They often spoke of their own older relatives' relationships to Moses. Interviews were conducted in Nome, Shishmaref, Juneau, Anchorage, and Fairbanks. An appendix of the more important ones is attached to this report. (An additional appendix attached is my poster presentation for the Nome Beringia Days conference earlier this month.)

Valuable information was also gathered during trips to Anchorage where I examined materials at the Wells Fargo Bank Museum which has several pictures. The Anchorage Museum has many pictures which remain to be fully documented but I did go through their archive of printed materials and examined a dozen works in the collection. The National Archives in Anchorage have the records of the Indian Arts and Crafts Board of the Bureau of Indian Affairs. I went through many boxes of that archive and found some very useful material. I also have visited several private collectors to see the Moses work in their collections.

I travelled to Juneau to examine the Moses pieces in the collections of the Alaska State Museum. They own about 30 pictures and have a considerable archive of printed materials as well. The Alaska State Library proved to have an important archive related to Moses as well. I found hitherto unknown plans for a house that he designed. They also have all the photographs that Edward Keithahn took in Shishmaref in 1923, including ones of James and Bessie as young adults. I plan to return to Juneau to examine carefully the remainder of that archive.

A major trip of value to the project took place in spring 2009, when I travelled to Washington D. C. to view the very fine collection of 29 works at the National Museum of the American Indian. These works were purchased by the I.A.C.B. in the 1960s and 70s. They have been recently transferred to NMAI and have not been seen since the days of their original purchase. I plan to use many of them in the book and exhibit. I also was able to establish contact with the museum and began discussions about the future exhibit.

One of the problematical aspects of the project has been getting good quality photographs of the works found in Nome and even in the major museums where little has been done to document the images. I used a small portion of the grant to purchase professional lights so that I could just do the photography myself. I'm now able to take quality photos of the works in remote and not so remote locations, even through glass which has been a problem in the past. My recent trip to Beringia Days in Nome gave me the opportunity to photograph a dozen pictures, including five unique and little seen ones that I was unaware of beforehand. Five rare and excellent unique images were photographed at the Carrie M. McLain Museum. This small museum is about to embark on a major expansion which will enable them to host the planned Moses exhibition in 2014. The ability to take my own photographs will help bring down the costs for the book. I now plan to take my own pictures in Juneau and Anchorage and hope to secure additional support for that effort.

The 2009 Beringia Days in Anadyr' was also a very useful trip for me. Because there was a native culture festival taking place in conjunction with the conference, I was able to become familiar with Chukchi Native clothing, artifacts and housing as well as dance ceremonies. The new museum in Anadyr' was also an excellent source of first hand visual information for me. The importance to the project relates to the fact that Moses had close ties to the Russian side of the Bering Straits and depicted many tales of Russian visitors and Chukotkans in his pictures. In his early years, he took part in the annual trading exchanges with visiting Chukchi and claimed that some of his relatives were originally from the Russian side.

A research centerpiece for the whole project was this summer's trip to Singeak on Cape Espenberg. It had been a somewhat difficult place to get to because of the weather but after a failed attempt in summer 2009 when I tried to go by boat from Shishmaref and a repeat of the poor weather in 2010, I traveled by Cessna 206 out of Kotzebue this year. James Kivetoruk's house is still standing at Singeak was the base of his operations for forty years. It was a very moving experience to see the place in person and to come to understand the place as it relates to his pictures. The great majority of his work is based on his experiences at Singeak and nearby places such as Ublasaun and Devil Mountain Lakes. The experience, photographs and notes from this trip will provide a center for the book.

Work remaining to be done consists of further writing of the manuscript, curatorial tasks associated with the exhibit, and some continuing research to gather information and images. Formal discussions have take place with the likely publisher for the book, University of Alaska Press but a definitive agreement will not be possible until the manuscript is finished. Artwork for the exhibit has largely been identified except for a closer examination of the Anchorage Museum's collection. Two

venues for the exhibit are on board and others will be formally approached soon, some being informally approached already.

One research area that needs further study is the Moses relationship with art collectors and dealers. I have identified several of these entrepreneurs and individuals who are still alive and willing to be interviewed but do not want to do it over the phone. I expect to accomplish some of these interviews this coming winter. Curatorial work such as formal borrowing agreements, framing, label copy and other exhibit requirements have yet to be done.

In summary, much was accomplished on the project during the period 2009-2010. Research has progressed in surprising ways and nears completion. The text of the book is underway and the preparations for the exhibit have commenced. The scope and amount of information seems to expand the more I look into the life and work of Kivetoruk but a substantially inclusive book and exhibit are within grasp. Some further research is needed but the real work remaining consists of formatting, organizing and writing the book and curatorial tasks for the exhibit.

I. Appendix to the Interviews

In Nome I spoke with the following individuals among others, all of whom had useful information:

Guy Martin, Moses' paperboy and enthusiast of his artworks

Ella Tanner, friend of the Moses family, especially Bessie Moses

Leo Rasmussen, friend and collector of Moses' drawings

Mary Jane Litchard, grand niece of Moses

Tunny Walluk, relative

Mary Knodel, dealer of Moses' work at Arctic Trader shop

Lavonne Okleasik, archivist at Our Savior's Lutheran Church

Pat Hahn, son of Bonnie Dunbar, friend of the Moses family and owner of his last picture
In Shishmaref, the following were interviewed:

Clifford Weyiouanna, student of Bessie's and friend of Moses' daughter Catherine

Albert Ningeulook, son of Moses' close friend and cousin, Ray Ningeulook

Harold Olanna, youngest member of famous mermaid sighting hunting party led by Moses

Delano Barr, son of Gideon Barr from Cape Espenberg

Dennis Sinnok, Tony Weyiouanna, and Fred Eningowuk also contributed info.

Serge Bogojavlensky and Elton Engstrom were interviewed in Anchorage and Juneau respectively. Both had relationships with Moses as collectors. Bogojavlensky was working in Nome as an anthropologist in the 1970's and got to know Bessie and James fairly well through numerous visits to their home. Glen Simpson was interviewed in Fairbanks and told of his two visits to Moses in Nome in the 1970s. Several other individual collectors and art dealers in Anchorage and Fairbanks were interviewed as well.

II. Appendix--Nome Beringia Days Poster Presentation

Kivetoruk Moses

A BOOK AND EXHIBITION PROJECT BY DAVID MOLLETT

James Kivetoruk Moses (1902-1982) who was born and ramed at Cape Expendeng on the methern tip of the Seward Peninsula was formust among his contemporaries in the field of Alankon Eskimo graphic art. Active as an artist from the 1950's through the 1970's, be depicted historical events, specific people, legends and daily activities of the Imput. He had a special interest in the people on the Russian side of the Bering Sea who he believed lived a lifestyle large-by unappoiled by western culture. The detailed and carefully observed realities in his parases make him a unique and important artist who visually documents a time and place little seen and recorded.



The scope of this project is focused on a comprehensive book and exhibit of Kivetonik's work. The show is scheduled for 2013 at the University of Alaska Museum of the North and will travel to the Alaska State Museum as well as other venues (very likely the new misseum to be constructed soon in Norne). The book will survey the work and life of Moses, making consections between the main, the place and the times. The exhibition will straw on the collections of the Alaska State Museum, the UAF Museum of the North, the Anchorage Museum and the little seen holdings of the National Museum of the American Indian as well as private and public lockviduals and institutions.

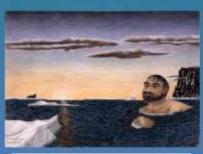
Thanks to the National Park Service and the Beringia Heritage Program for their support for this project



Oute then Family (27,17), most make private collection.



Many Can and A Command a many form of the control o



Plagmed the Divisioning Black initial health 155.17°, prime collection One of these gene healther with fixed of Cape Diginating, they had withful bands and Sect and Effect wholes 2.65 Moves one a Sugar whole fixed control for relate





Weater would make a word if not many of that more peguitar pictures. Like this forether-time, Compress Augusta are implience. Without Mollace, the religion to instance in feeling are unwired. Knowman's by secure translated on a cross-count time and allowed highly as a very large associated of qualities, and the object to be a sequitate of distance involving the analysis of the picture to the a sequitate of distance in revening the analysis and then be the object to be a sequitate of distance in revening the sequitate of the analysis of the picture is the first picture.

subjects, increment is demons that in consequently their is in our analysis of their parts. He compared their increases and their parts. He compared their increases and their parts and their parts and their increases are subject to the other parts and their parts and their increases an

New Years or American Service of the Period Commun. If the American Select Service from the Select Service Conference

The work of James Kivetoriak Moses companies favorably to the foregreent American folk activity such as Edward Hicks and Grandina Moses (no relation). These artists while aware of the wider art world, made work that served primarily is analogography and documentation of their lives, culture and times. Kivetoriak's obsession with detail and accumin color has as much to do with an allegiance to versionalizede as it has to do with artists accomplishment. All his author pictures strive to make citear the source, clearly identify the heaton and reveal for goeding with the artists who carefully rendered objects, people and landscape. The mechanical sense of many clearly identifiable animal true as well as design detailing that associates the consume with the nature, restorates an accompanies and recommendation and recommendations and recommendations.

Inupiaq Folk Artist



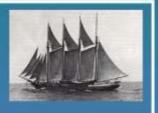
The common interactivity is required to be because down of Normania and Section 1. The common interactivity is the present of the section of

(1) Co. "Makes" Marine in constituted to Alexin Turbonal Constituting WATE parts. If they are constituted to the constitution of the transport of the constitution of the Alexander of the constitution to the constitution of the the company agents of a first man are only for the constitution of the constitution.









folio Backland Sr. and So. van John Hankland Ar traded up the count in Barnew every scenario from 1996 in 1995. Most of those right were used in the achievem C. S. Belman, Juran Kirotenak Moson was one of the Dakoban superprisedure fine vectors with the techniques for superprisedure fine vectors with the techniques are used supplies basis. His prince called "Novembak Walter Supplies" in possible realing causes in a third allowant places from the superprisedure with the action of the superprisedure with the country of the barboard realing dearns in a third allowant for the superprisedure was of this over this developed and dealers his decided classy part and the de-









photo courses of the Monor





wing in the of fact and in contract to the contract of the con



Executal worked as a sendon netter with his seets in Utilization of Cape Expendency to the 1920's. The movad to Singrate with Bessie in the 1990's. They also had a house to Sindantice findicating the high degree of surveying temporal.



This perum of an Eskirno couple pointing in time of their wal beaut, shot dope and drying ricks in commission of the limitar partiting differences backed by Grant Wood and opening from the same point in family and culture that exception obtains.